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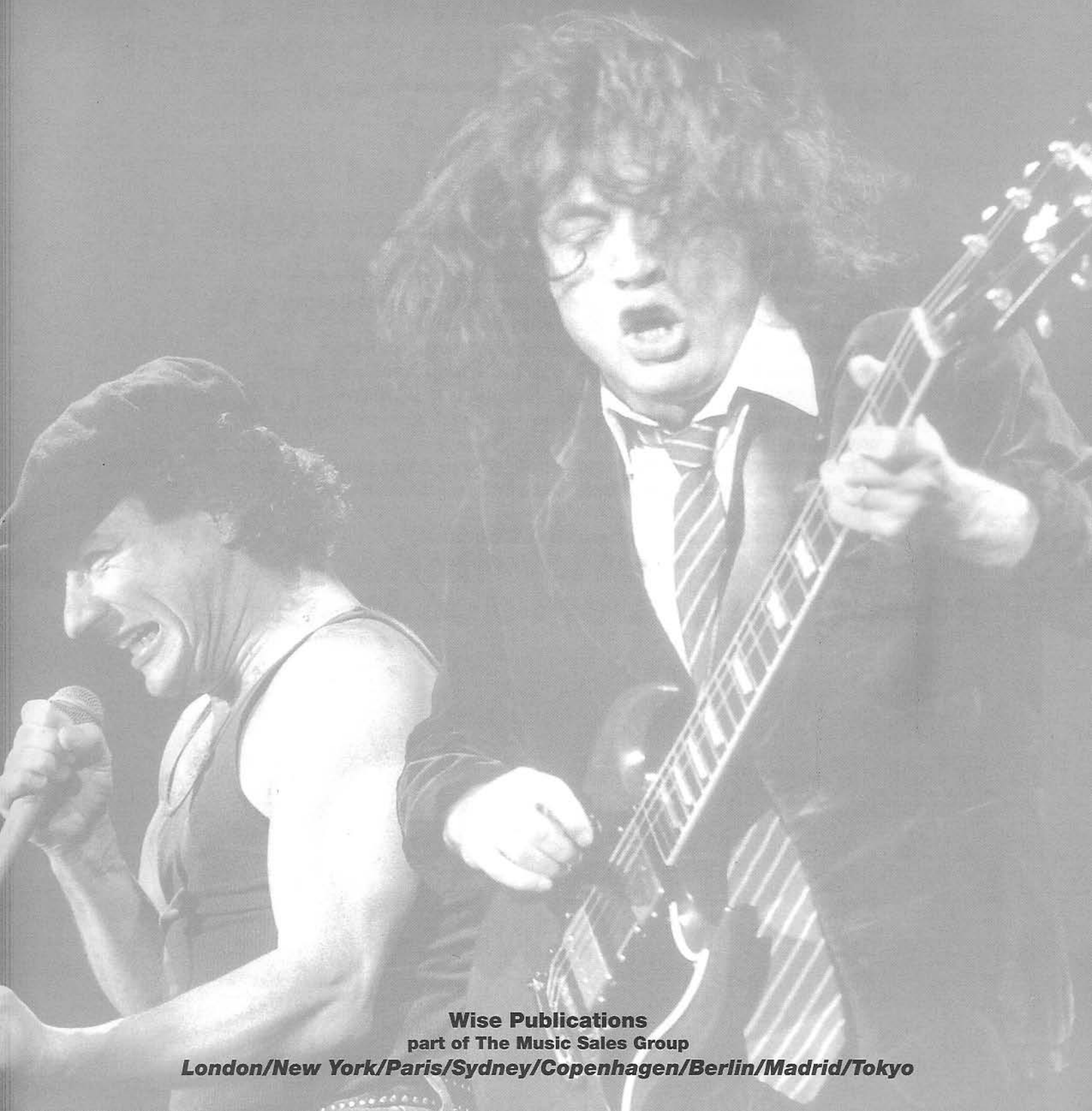
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**Bass by Tom Farncombe**  
**Drums by Noam Lederman**



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**8 back in black**  
**dirty deeds done dirt cheap 17**  
**23 for those about to rock**  
**(we salute you)**  
**hells bells 37**  
**47 highway to hell**  
**it's a long way to the top**  
**(if you wanna rock 'n' roll) 54**  
**61 let there be rock**  
**rock and roll ain't noise pollution 72**  
**81 rock 'n' roll train**  
**thunderstruck 89**  
**100 t.n.t.**  
**whole lotta rosie 107**  
**116 you shook me all night long**

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# guitar tablature explained

Guitar music can be notated in three different ways: on a musical stave, in tablature and in rhythm slashes

**RHYTHM SLASHES:** are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

**THE MUSICAL STAVE:** shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

**TABLATURE:** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

**Notes:**

**Strings:**

4th string, 2nd fret    1st & 2nd strings open, played together    Open D chord

## definitions for special guitar notation

**SEMI-TONE BEND:** Strike the note and bend up a semi-tone ( $\frac{1}{2}$  step).

**WHOLE-TONE BEND:** Strike the note and bend up a whole-tone (full step).

**GRACE NOTE BEND:** Strike the note and bend as indicated. Play the first note as quickly as possible.

**QUARTER-TONE BEND:** Strike the note and bend up a  $\frac{1}{4}$  step

**BEND & RELEASE:** Strike the note and bend up as indicated, then release back to the original note.

**COMPOUND BEND & RELEASE:** Strike the note and bend up and down in the rhythm indicated.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND & RELEASE:** Bend the note as indicated. Strike it and release the note back to the original pitch.

**HAMMER-ON:** Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

**LEGATO SLIDE (GLISS):** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**MUFFLED STRINGS:** A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

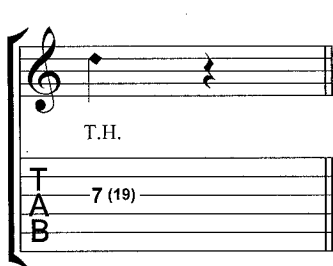
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

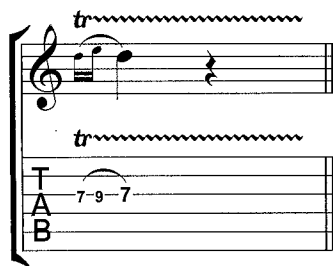
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**SHIFT SLIDE (GLISS & RESTRIKE)** Same as legato slide, except the second note is struck.

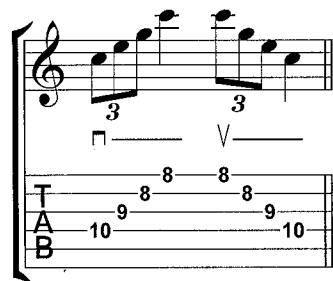
**TAP HARMONIC:** The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



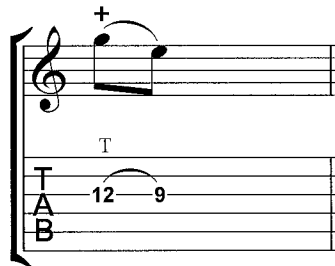
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



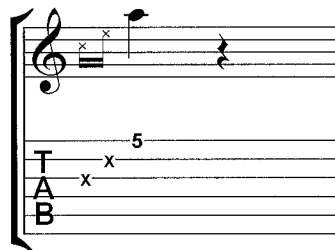
**SWEEP PICKING:** Rhythmic downstroke and/or upstroke motion across the strings.



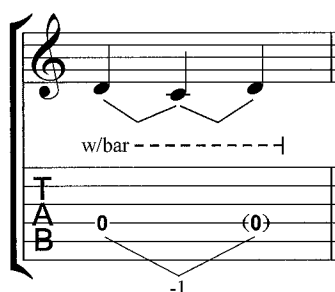
**TAPPING:** Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



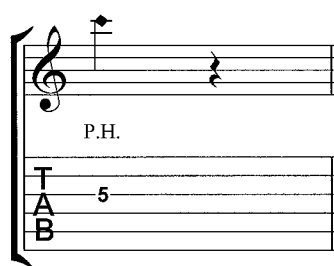
**RAKE:** Drag the pick across the strings with a single motion.



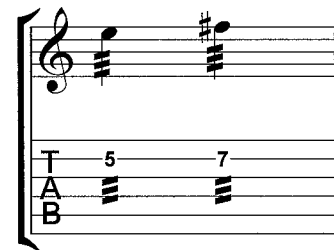
**VIBRATO DIVE BAR AND RETURN:** The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



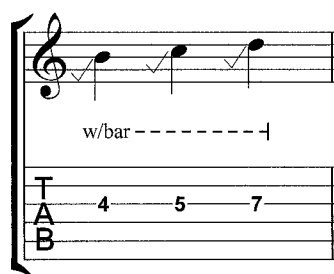
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



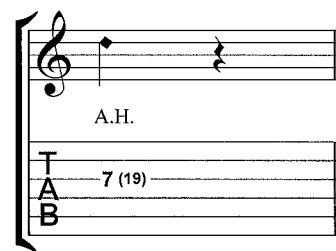
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



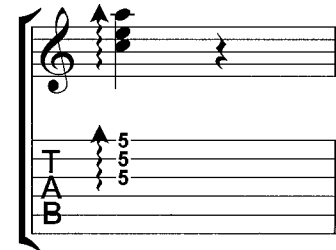
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



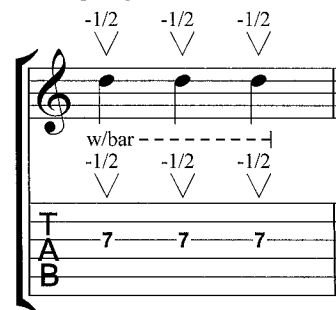
**ARTIFICIAL HARMONIC:** The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



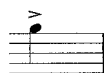
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



## additional musical definitions



(*accent*) Accentuate note (play it louder)

*D.S. al Coda*

Go back to the sign (8), then play until the bar marked *To Coda* then skip to the section marked *Coda*



(*accent*) Accentuate note with greater intensity

*D.C. al Fine*

Go back to the beginning of the song and play until the bar marked *Fine*.



(*staccato*) Shorten time value of note

tacet

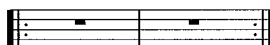
Instrument is silent (drops out).



Downstroke

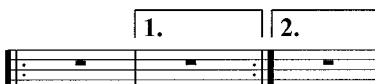


Upstroke



Repeat bars between signs

**NOTE:** Tablature numbers in brackets mean:  
1. The note is sustained, but a new articulation (such as hammer-on or slide) begins  
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.



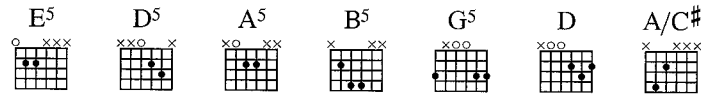
# back in black

Words & Music by  
Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 1

Backing only: CD 2 track 1



## Intro

♩ = 90

Gtr. 1 (elec.)

Gtr. 1 + Gtr. 2 (elec.)

E<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

Gtr. 1 only\* -

w/medium amp gain

full

Play Gtr. 1 part throughout

\* sim throughout

Intro guitar part notation, showing E<sup>5</sup>, D<sup>5</sup>, and A<sup>5</sup> chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass line is written in standard notation with a bass clef and a key signature of one sharp (F#). The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass line is written in standard notation with a bass clef and a key signature of one sharp (F#).

Verse guitar part notation, showing E<sup>5</sup>, D<sup>5</sup>, and A<sup>5</sup> chords. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass line is written in standard notation with a bass clef and a key signature of one sharp (F#). The guitar part is written in standard notation with a treble clef and a key signature of one sharp (F#). The bass line is written in standard notation with a bass clef and a key signature of one sharp (F#).

1. Back in black\_ I hit the sack, I've been too long, I'm glad\_ to be back. Yes I'm\_

2. Back in the back\_ of a Ca -dil - lac, num - ber one with a bul - let, I'm a pow - er pack. Yes I'm

E<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

— let loose from the noose that's kept me hang-in' a - bout... I keep  
in a bang, with a gang, they got - ta catch me if they want me to hang, 'Cause I'm

T 3 3 3 2 2 2 2  
A 2 2 2 2 2 2 2  
B 0 0 0 0 0 0 0

2 4 2 5 2 6 2 7

E<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

look-in' at the sky 'cause it's get - tin' me high, for - get the hearse 'cause I'll nev - er die. I got  
back on the track and I'm beatin' the flack, no - bo - dy's gon-na get me on an - oth - er rap. So

T 3 3 3 2 2 2 2  
A 2 2 2 2 2 2 2  
B 0 0 0 0 0 0 0

3 0 3 0 2 2 0

full

E<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

nine lives, cat's eyes, a - bus-in' ev - 'ry one of them and run-nin' wild.} 'Cause I'm  
look at me now, I'm just - a mak-in' my play, don't try to push your luck, just get out - ta my way.}

T 3 3 3 2 2 2 2  
A 2 2 2 2 2 2 2  
B 0 0 0 0 0 0 0

2 4 2 5 2 6 2 7

Chorus A<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup> A<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

back, yes I'm back... Well I'm

T 2 2 4 2 4 2 4 2 4  
A 2 2 4 2 4 2 4 2 4  
B 0 0 2 0 2 0 2 0 2

$G^5$     $D^5$     $A^5$     $G^5$     $D^5$     $A^5$

back,   yes I'm   back.   Well I'm

TAB

$E^5$     $B^5$     $A^5$     $B^5$     $A^5$     $E^5$     $B^5$     $A^5$     $B^5$

back,   back,

TAB

$G^5$     $D$

back in black, \_   yes I'm back in black. \_

TAB

2. D Solo E<sup>5</sup> D<sup>5</sup> A/C<sup>#</sup> E<sup>5</sup>

back in — black.

Gtr. 1

Gtr. 2

Fig.1...

Fig.1 ends

Gtr. 2 w/ Fig. 1(x3)

full

full

T A B

2 3 2 0 0 0

0 7 (5) 5 (4) 4 2

2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

7 7 7 7 7

7 5 5 8 7 5 9 8 10 11 10 8 10 8 9 9 9 12 14 12

Chords: D<sup>5</sup>, A/C<sup>#</sup>, E<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>

TAB: 14 15 15 15 14 (14) 12 14 12 12 14 14 14 14 12 14 15 14

Chords: E<sup>5</sup>, D<sup>5</sup>, A/C<sup>#</sup>, E<sup>5</sup>

TAB: 12 12 12 15 15 15 15 12 15 12 12 12 14 15 14 15 14 (14) 12 14 12 14 14 12 13 14

Chords: E<sup>5</sup>, D<sup>5</sup>, A/C<sup>#</sup>, E<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>

TAB: 12 14 14 14 12 14 15 14 (14) 12 14 14 (14) 15 12 15 12 12 12 14 (14)

Chords: E<sup>5</sup>, D<sup>5</sup>, A/C<sup>#</sup>, E<sup>5</sup>

let ring...

TAB: 0 0 3 5 4 0 5 3 3 0 2 0 2 2 14 12 15

Chords: D<sup>5</sup>, A/C<sup>#</sup>, E<sup>5</sup>, A<sup>5</sup>, E<sup>5</sup>, A<sup>5</sup>

*D.S. al Coda*

Well I'm

TAB: 0 5 3 3 5 0 3 0 2 3 0 2 0 0 2 14 14 12 12 14 14 (0)



♢ Coda

D

(E<sup>5</sup>)

back in \_\_\_\_\_ black. \_

(Gtrs. 1+2)

TAB

2 2 2  
3 3 3  
2 2 2  
0 0 0

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

(A<sup>5</sup>)

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

(E<sup>5</sup>)

Well I'm

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

**Chorus**

A<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup> A<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

back, \_\_\_\_\_ back, \_\_\_\_\_

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2

G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

back, \_\_\_\_\_ back, \_\_\_\_\_

TAB

3	3	3	2	2	2	3	3	3
3	2	2	2	2	2	3	2	2
0	0	0	0	0	0	0	0	0

E<sup>5</sup> B<sup>5</sup> A<sup>5</sup> B<sup>5</sup> A<sup>5</sup> E<sup>5</sup> B<sup>5</sup> A<sup>5</sup>

back, \_\_\_\_\_ back, \_\_\_\_\_ I'm

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2



Outro

E<sup>5</sup> D<sup>5</sup> A/C<sup>#</sup> E<sup>5</sup>

Gtr. 2 w/Fig. 1(x2)

D<sup>5</sup> A/C<sup>#</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> A<sup>5</sup>

E<sup>5</sup> D<sup>5</sup> A/C<sup>#</sup> E<sup>5</sup>

6

8<sup>va</sup>

(8)

D<sup>5</sup> A/C<sup>#</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> A<sup>5</sup>

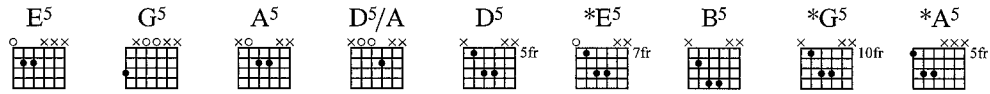
Continue solo ad lib. to fade

# dirty deeds done dirt cheap

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Full performance demo: CD 1 track 2  
Backing only: CD 2 track 2

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Intro  
2 bar count in:

♩ = 138

1, 2, 3. | 4.

Gtr. 2 (elec.) E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> D<sup>5</sup>/A E<sup>5</sup> E<sup>5</sup> D<sup>5</sup> \*E<sup>5</sup>

Gtr. 1 (elec.) 1. If you're

*mf* All Gtrs. w/dist.

TAB

Play Gtr. 1 part

Verse

\*E<sup>5</sup>

hav - in' trou - ble with the high school head, he's giv - in' you the blues.  
2. You got prob - lems in your life of love, you got a bro - ken heart.  
(3.) got a la - dy and you want her gone, but you ain't got the guts.

8va (Gtr. 3)

(Gtr. 3) (17)

(3<sup>rd</sup>) Gtr. 3 tacet, cont. with written part

TAB

D<sup>5</sup> \*E<sup>5</sup>

You wan - na gra - du - ate but not in his bed,  
He's dou - ble deal - ing with your best friend,  
She keeps nag - gin' at you night and day,

TAB



here's what you got - ta do. ——— Pick up the phone, I'm —  
 that's when the tear - drops — start, fel - la. Pick up the phone, I'm —  
 e - nough to drive — you nuts. Pick up the phone, leave —

TAB

7 7 9  
 7 7 9  
 5 5 0

— al - ways home, call me an - y - time. ——— Just ring: three six two — four  
 — here alone, — or make a so - cial — call. — Come right in, for -  
 — her alone, — it's time you made a stand. — For a fee, — I'm

TAB

7 7 9 7 7  
 7 7 9 7 7  
 5 5 0 5 5

three six o, ——— I lead a life of crime. ———  
 - get a - bout him, we'll have our - selves a ball. ———  
 hap - py to be your back door man. ——— Ooh!

TAB

9 7 9 7 9 9 9 9 9  
 9 7 9 7 9 9 9 9 9  
 0 5 0 5 0 0 0 0 0

**Chorus**

A<sup>5</sup> G ⑥ 3fr A ⑤ 0fr \*E<sup>5</sup> \*E<sup>5</sup> D<sup>5</sup> \*E<sup>5</sup> A<sup>5</sup>

Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_ done dirt cheap. Dirt - y deeds\_

TAB: 2 2 0 | 2 0 2 | 1 2 0 | 2 3 2 | 2 2 0

**To Coda** ♪

A<sup>5</sup> G ⑥ 3fr A ⑤ 0fr \*E<sup>5</sup>

done dirt cheap. Dirt - y deeds\_ and they're done dirt cheap.

TAB: 2 0 2 | (2) 0 |

1. D<sup>5</sup> 2.

Dirt - y deeds\_ and they're done dirt cheap. done dirt cheap.

Gtr. 3 (elec) 3

ff w/dist.

TAB: 7 7 5 5 | 7 7

**Solo**

B<sup>5</sup> A<sup>5</sup> B<sup>5</sup> A<sup>5</sup>

Play Gtr. 3 part

full full full hold bend...

TAB: 9 9 9 7 (7) 7 10 10 10 10



E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup>

6 6 6 6 6 6 6 6

11-8-0-11-8-0-11-8-0-11-8-0-12-9-0-12-9-0-12-9-0-12-9-0-13-10-0-13-10-0-13-10-0-13-10-0-14-11-0-14-11-0-14-11-0-14-11-0

TAB

E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> *D.S. al Coda*

3. If you

6 6 6 6 6 6 6 6

15-12-0-15-12-0-15-12-0-15-12-0-16-13-0-16-13-0-16-13-0-16-13-0-17-14-0-17-14-0-17-14-0-17-14-0-17-14-0-17-14-0-17-14-0-17-14-0-17-14-0

TAB

♩ *Coda* E<sup>5</sup> let ring...

Dirt - y deeds... and they're done dirt cheap. Dirt - y deeds... and they're done dirt cheap.

(1<sup>o</sup>) let ring...

TAB

0

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> E<sup>5</sup> D<sup>5</sup>/A E<sup>5</sup>

Con - crete shoes, cy - a-nide, T. N. T. done dirt cheap.

*mf*

TAB

0 3 0 0 0 2 2 3 2 2 0 0

E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> E<sup>5</sup> D<sup>5</sup>/A E<sup>5</sup>

Neck - ties, — con - tracts, high volt - age, done dirt cheap.

TAB

2	0	2	2	2	3	2	2
2	X	2	2	2	2	2	2
0	3	0	0	0	0	0	0

[illegible][illegible][illegible]

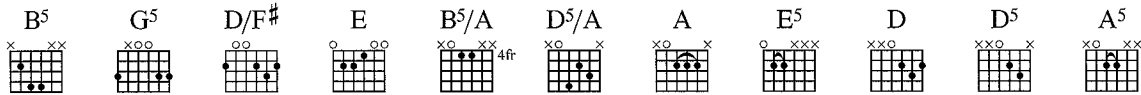


# for those about to rock (we salute you)

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Full performance demo: CD 1 track 3  
Backing only: CD 2 track 3



Intro  $\text{♩} = 120$   
2 bar count in: (B)

Gtr. 1 (elec.)

w/medium amp gain  
*mf* Fig. 1

(Bm) (B<sup>5</sup>) (Bsus<sup>4</sup>)

11-11-11-11-11-11-11-11 | 11-11-11-11-11-11-11-11 | 10-10-10-10-10-10-14-14 | 14-12-12-12-12-12-12-12 |

11-11-11-11-11-11-11-11 | 11-11-11-11-11-11-11-11 | 11-11-11-11-11-11-11-11 | 11-11-11-11-11-11-11-11 |

Play Gtr. 1 part

B<sup>5</sup> G<sup>5</sup> D/F<sup>#</sup> E

Gtr. 2 (elec.)

*mf* w/low amp gain  
Gtr. 1 w/ Fig. 1 (x4)

let ring

4 4 2 | 3 0 0 | 0 0 2 2 | 0 0 0 0

B<sup>5</sup> G<sup>5</sup> D/F<sup>#</sup> E

4 4 2 | 3 0 0 3 | 2 0 0 2 | 1 2 2 0

B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F<sup>#</sup> E

Let ring...

4 4 0 | 0 0 0 | 2 0 0 2 | 2 2 0 0

B<sup>5</sup> B<sup>5</sup>/AG<sup>5</sup> D/F<sup>♯</sup>

E

Gtr. 1

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

4 4 3 3 1  
4 4 0 2 2  
2 0 0 0 2  
3 2 0

B<sup>5</sup> B<sup>5</sup>/AG<sup>5</sup>D/F<sup>♯</sup>

E

1. *Ad lib. vocal*  
2. We're on \_\_\_\_\_ to - night, \_\_\_\_\_ to the gui - tar bite. \_\_\_\_\_

let ring...

Fig. 2...

4 4 3 3 2 1  
4 4 0 2 0 2  
2 0 0 0 2 0  
0 3 2 3 0

B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F# E 1. 2.

Yeah, yeah. \_\_\_\_\_ ow! \_\_\_\_\_

let ring...

...Fig. 2 ends

Verse B<sup>5</sup> D/A A E G<sup>5</sup> E

Stand up and be count - ed for what you are a - bout to re - ceive. \_\_\_\_\_

B<sup>5</sup> D/A A E G<sup>5</sup> E

We are the deal - ers, we'll give you ev - 'ry - thing you need. \_\_\_\_\_

B<sup>5</sup> D/A A E G<sup>5</sup> E

Hail, hail to the good times, 'cause rock has got the right of way. We  
 rock at dawn on the front line, like a bolt right - a out of the blue. The

Gtrs. 1+2

T 4 3 3 3 2 2 3 0 1  
 A 4 2 2 2 2 2 0 0 2  
 B 2 (4) 0 0 0 0 0 3 0

B<sup>5</sup> D/A A E G<sup>5</sup> E

ain't no le - gend ain't no cause, we're just liv - in' for to - day. For  
 sky's a - light with a gui - tar bite, heads will roll and rock to - night.

T 4 3 3 3 2 2 3 0 1  
 A 4 2 2 2 2 2 0 0 2  
 B 2 (4) 0 0 0 0 0 3 0

Chorus

B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F# E<sup>5</sup>

those a - bout to rock, we sa - lute you. For

Gtr. 1

Gtr. 2 w/ Fig. 2

let ring -----

T 4 4 3 3 5 5 5 0  
 A 4 4 0 2 4 4 4  
 B 2 0 0 2 2 0 2 2 2

B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F# E<sup>5</sup> 1.

those a - bout to rock, we sa - lute you. 3. We

T 4 4 3 3 3  
 A 4 4 0 0 2  
 B 2 0 3 3 2 0

2. B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F# E<sup>5</sup>

For those a - bout\_\_\_ to rock, we sa - lute you,\_\_\_

Gtr. 2 w/Fig. 2

TAB: 7 7 7 7 4 4 3 3 3 2 2 0

B<sup>5</sup> B<sup>5</sup>/A G<sup>5</sup> D/F# E<sup>5</sup>

yes we do. For those a - bout\_\_\_ to rock, we sa - lute you.\_\_\_\_\_

let ring -----|

Gtr. 3 (elec.)

TAB: 5 5 5 0 4 4 4 4 4 4 3 0 3 10 3

Play Gtr. 3 part

Gtrs. 1+2

TAB: 3 2 0 0 2 1 2 2 0

Ah! Salute!

full full full full full full full full full full full full full full full full full full

3 3 3 3

TAB: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10



**Solo**      A   D/A   A      G<sup>5</sup>      D      A   D/A      G      D

full      full      P.M. --- |      full

8      8      5      8 5      8 5      8 7 5      7 7 (7)      5 7 7 7      4 5 7      5 7 7

**Gtrs. 1+2**

Fig. 3      Gtrs. 1+2 w/ Fig. 3 (x7)

T	2	3	3	2	0	3	3	2	3
A	2	2	2	2	0	0	2	0	0
B	0	0	0	0	0	0	0	0	0

A   D/A   A      G<sup>5</sup>      D      A   D/A   A

full      full      full      full      full      full      full      1/4

5      8 5      5      8 7      5      8 7      5      8 7      5      7 7      10      13      10 10      10 12

G<sup>5</sup>      D      A   D/A   A      G<sup>5</sup>      D

1/2      1/2      1/2      full      full      full      1/2      full      1/2

(12) 10 12      12      12      12      (12)      13      13      (13) 10      13      1/2

A   D/A   A      G<sup>5</sup>      D      A   D/A   A

full      1/2      1/2      1/2      1/2      full      1/2

13      10 12      10      11      10      10      12      10 (10)      12      1/2

G<sup>5</sup> D A D/A A G<sup>5</sup> D

We're just a

8va

1/4 full full full

12 12 9 7 5 7 5 7 7 7 (7)

20 20 20

B<sup>5</sup> D/A A E G<sup>5</sup> E

bat - ter - y for hire with a gui - tar fire, rea - dy and aimed at you.

Gtrs. 1+2

Play Gtr. 1 part

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B<sup>5</sup> D/A A E G<sup>5</sup> E

Pick up your balls and - a load up your can - non for the twen - ty one gun sa - lute. For

4 4 2 (4) 3 3 3 2 2 1 3 0 1 0 2 2 0 0

B<sup>5</sup> G<sup>5</sup> D A 1, 2. 3. A

those a - bout to rock, Fire! We sa - lute you. Oh, for you.

*2° tacet*

full full full full full

Gtrs. 1+2

T A B

8 10 8 10 7 9 5 7 5 7

T A B

4 4 2 3 0 0 3 3 2 2 2 2 2 2 0

B<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A

Ow! Fire! We sa - lute

full full full full full full full full full

T A B

10 13 10 13 10 13 10 13 9 12 9 12 9 12

T A B

4 4 2 3 0 0 3 3 3 3 2 2 2 2 0

B<sup>5</sup>

you. \_\_\_\_\_

TAB

9 12 9 12 7 10 7 10 7 10 7 10 7 10 7 10 7 10 7 10

full full full full full full full full full full full full full full full

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> B<sup>5</sup>

We sa - lute \_\_\_\_\_

TAB

8 10 8 10 7 9 7 9 5 7 4 (4)

full full full full full full full full full full full full full full full

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0



you. For those a - bout to rock,

...Fig. 4 ends

T	3	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

1.

we sa - lute you. For

T	4	4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	3
A	4	4	4	4	4	4	4	0	0	0	0	0	0	0	2	2	2	2
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	2







A<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

— you. We sa - lute — you. —

(8)

full

17 22 22 19 22 22 15 14 10

17 16 12

T A B

2 2 2 3 3 3 3 2 2

2 2 2 0 0 0 2 0 0

0 0 0 3 3 0 0 0 0

3 3

### Free Time

B<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

(Shot) (Shot) (Shot)

Play written part (optional)

T A B

4 2 0

4 2 0

2 0 3

D/F# E

(Shot) (Shot) Fire! (Shot)

B<sup>5</sup>

T A B

2 1 1 4

0 2 2 4

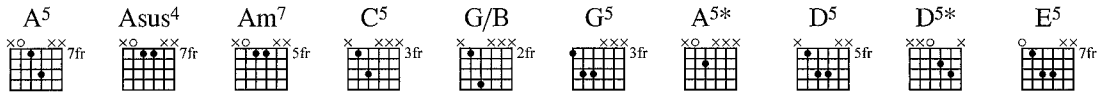
2 0 0 2

# hells bells

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Angus Young, Malcolm Young & Brian Johnson

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Full performance demo: CD 1 track 4  
Backing only: CD 2 track 4



♩ = 108

Intro A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> C<sup>5</sup> G/B A<sup>5\*</sup>  
2 bar count in:

Gtr. 1 (elec.)

Gtr. 2 (elec.)

*mf* let ring... w/dist.

Gtr. 2 w/crunch dist.

Play Gtr. 1 part

Play 3 times

C<sup>5</sup> G/B A<sup>5\*</sup>

(2°) add Gtr. 3 (elec.) w/crunch dist.

1.

Gtrs. 1+2+3 A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> C<sup>5</sup> G/B A<sup>5</sup>

2.

A<sup>5</sup> Asus<sup>4</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> G/B

Gtr. 3 (A) D<sup>5</sup> C<sup>5</sup> G/B (A) D<sup>5</sup> C<sup>5</sup> G/B

T  
A  
B

Gtrs. 1+2

T  
A  
B

Verse (A<sup>5</sup>) D<sup>5</sup> C<sup>5</sup> G/B

T  
A  
B

1. I'm roll - in' thun - der, pour - in' rain,  
(2.) black sen - sa - tions up and down your spine,

P.M. Fig. 1 Gtr. 3 tacet

Gtrs. 1+2 w/ Fig. 1 (A<sup>5</sup>) D<sup>5</sup> C<sup>5</sup> G/B

T  
A  
B

I'm com - in' on like a hur - ri - cane. See my  
if you're in - to ev - il, you're a friend of mine.

(A<sup>5</sup>) D<sup>5</sup> C<sup>5</sup> G/B

T  
A  
B

My light - nin's flash - in' a - cross the sky,  
white light flash - in' as I split the night, 'cause if

(A<sup>5</sup>) D<sup>5</sup> C<sup>5</sup> G/B

T  
A  
B

you're on - ly young but you're gon - na die. I  
good's on the left then I'm stick - in' to the right.

Pre-Chorus

**D<sup>5</sup>\*** **C<sup>5</sup>** **G<sup>5</sup>**

— won't take no pri - son - ers, won't spare no lives, —

TAB: 0 3 2 0 3 2 3 2 3 2 0 5 3 3

**D<sup>5</sup>\*** **C<sup>5</sup>** **G<sup>5</sup>**

no - bo - dy's put - tin' up a fight. I —

TAB: 0 3 2 0 3 2 3 2 3 2 0 5 3 3

**E<sup>5</sup>** **D<sup>5</sup>\*** **A<sup>5</sup>\***

— got my bell, I'm gon - na take you — to Hell, —

TAB: 0 9 7 9 9 7 9 9 9 0 3 2 2

**E<sup>5</sup>** **G<sup>5</sup>**

I'm gon - na get ya, Sa - tan get ya. — Aw, Hell's

TAB: 0 9 7 9 9 7 9 9 9 9 9 3 3 3

**Chorus**

A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup>

bells, (at §) Sa - tan's call - ing to you, yeah, Hell's bells, - he's

Gtrs. 1+2+3

Gtr. 4 tacet at §

TAB

9 7 7 5 5 7 7 0 0 9 7 7 5

0 7 7 0 5 0 7 0 0 7 7 0

Asus<sup>4</sup> C<sup>5</sup> G/B A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup>

You got me ring - in' Hell's bells, - my temp - 'ra - ture's high, - Hell's  
ring - in' them now, Hell's bells, - the temp - 'ra - ture's high, - Hell's

TAB

5 7 5 5 0 9 7 7 5 5 7 7 0 0

0 3 2 0 7 7 0 0 0 7 0 0

**To Coda** 1.

A<sup>5</sup> Asus<sup>4</sup> G<sup>5</sup> D<sup>5</sup> C<sup>5</sup> G/B (A) D<sup>5</sup>

bells, - bells, - (§) a -

Gtr. 3

Gtrs. 1+2

TAB

9 7 7 0 3 3 3 3 5 5 0 2 0 2 7 5 7

0 0 0 0 0 0 0 0 3 2 0 0 0 0 5 5

0 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0

C<sup>5</sup> G/B (A) D<sup>5</sup> C<sup>5</sup> G/B

2. I'll give you

TAB

5	5	9	7	9	7	5	7	5	5
3	2	0							3
									2

TAB

0	5	5	0	2	0	2	7	5	7
	3	2	0	0	0	0	7	5	7
							7	5	7

2. D<sup>5</sup> C<sup>5</sup> G/B A<sup>5\*</sup>

TAB

3	3	3	5	5	2
0	0	0	3	2	0
0	0	0	0		

Gtr. 4 (elec.)

*mf*

1/2 1/4 1/2 1/2

Yow!

P.S.

TAB

8	7	(7)	5	7	5	5	7	7	(7)
7	7					5	7	7	

Play Gtr. 4 part

TAB

2		
0		







The musical score for "Hell's" is presented in three systems. The first system shows a guitar melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is marked with a circled 8, indicating an eighth-note rhythm. The fretboard diagram below the melody shows the corresponding fret numbers for each note, with arrows indicating the fretting hand's movement. The second system continues the guitar melody and fretboard diagram. The third system shows a bass line in treble clef, consisting of a series of chords and single notes. The fretboard diagram for the bass line shows the fret numbers for each note, with arrows indicating the fretting hand's movement.

**⊕ Coda**

**Coda**

D<sup>5\*</sup> A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup>

- cross \_\_\_\_ the sky. \_\_\_\_ Hell's bells, \_\_\_\_ they're

Gtr. 4  
8va hold bend... full full

TAB 15 17 15 13

Play Gtr. 4 part

Fig. 4

TAB 3 3 3 0 0 X 3 3 3 0 0 5 5 3 2 0 9 7 7 7 5 0

Asus<sup>4</sup> A<sup>5</sup> Asus<sup>4</sup> G<sup>5</sup> D<sup>5</sup>\* C<sup>5</sup> G/B

8 tak - in' you down, — Hell's bells, — they're drag- gin' you down. — Hell's

(8)

full full

15 15 17 15 13 15 15 15 15

5 7 7 9 7 7 0 3 3 3 3 5 5 0

0 0 0 0 0 0 0 3 3 3 3 3 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3

A<sup>5</sup> Asus<sup>4</sup> Am<sup>7</sup> Asus<sup>4</sup> A<sup>5</sup> Asus<sup>4</sup> C<sup>5</sup> D<sup>5</sup>\*

8 bells, — gon- na — split the night, — Hell's bells, — there's no way — to fight, — yeah.

(8)

Gtrs. 1+2

Gtrs. 1+2 w/Fig. 4

full full

17 15 13 15 15 17 15 13 (13)

17 (17)

Outro A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\* A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\*

Gtrs. 1+2 w/Fig. 2

1/4 full full

12 10 12 12 (12) 10 12 10 10 12 13 (13) 14 12 14 13 14 14

1/4

rake —

A<sup>5</sup> C<sup>5</sup> D<sup>5</sup>\*

8va

full

10 12 12 10 20 17 20 17 20 17 20

TAB

A<sup>5</sup> rit. C<sup>5</sup>

(8)

3

full

20 20 20 17 20 17 19 19 17 15 20 20 20 20 20 20 20

1/2

hold bend...

3

3

TAB

Gtrs. 1+2

3

1/4

2 0 2 0 5 3

TAB

D<sup>5</sup> Freely A<sup>5</sup>

(8)

Hell's bells.

drum count: 1. 2. 3.

P.S.

3

20 19 17 19 17 19 20 20 20 20

X

X

2 0 2 0 3

TAB

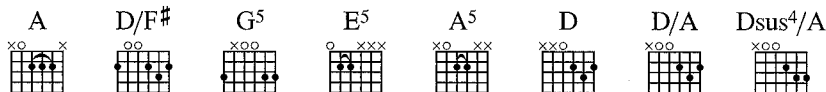
# highway to hell

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Full performance demo: CD 1 track 5

Backing only: CD 2 track 5



Intro  
2 bar count in:

♩ = 110

A Gtr.1 (elec.) w/medium amp gain *mf*

D/F# G<sup>5</sup> D/F# G<sup>5</sup>

Play Gtr. 1 part

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	0	2	2
B	0	0	0	0	0	0	0	0
	2	2	3	2	2	3	2	2

Verse

D/F# G<sup>5</sup> D/F# A D/F# G<sup>5</sup> D/F# G<sup>5</sup>

1. Liv - in' ea - sy, liv - in' free,  
2. No stop signs, speed limit,

T	3	3	3	3	2	2	2	2	3	3	3	3	3
A	2	2	0	2	2	2	2	2	2	2	0	2	2
B	0	0	0	0	2	2	2	2	0	0	0	0	0
	2	2	3	2	0	0	0	0	2	2	3	2	2

D/F# G<sup>5</sup> D/F# A D/F# G<sup>5</sup>

sea - son tic - ket on a one way ride. \_ Ask - in' noth - in',  
no - bo - dy's gon - na slow me down. \_ Like a wheel,

T	3	3	3	3	2	2	2	2	3	3	3
A	2	2	0	2	2	2	2	2	2	2	0
B	0	0	0	0	2	2	2	2	0	0	0
	2	2	3	2	0	0	0	0	2	2	3

D/F# G<sup>5</sup> D/F# G<sup>5</sup> D/F# A

leave me be, tak - in' ev - 'ry - thin' in my stride.  
gon - na spin it, no - bo - dy's gon - na mess me around.

T	3	3	3	3	3	3	2	2	2	2	2
A	2	2	0	2	2	0	2	2	2	2	2
B	0	0	0	0	0	0	0	2	2	2	2
	2	2	3	2	2	3	2	0	0	0	0

D/F# G<sup>5</sup> D/F# G<sup>5</sup> D/F# G<sup>5</sup> D/F# A

Don't need rea - son, don't need rhyme, ain't noth - in' I'd  
Hey, Satan, pay'n' my dues, play - in' in a

T	3	3	3	3	3	3	3	2
A	2	2	0	2	2	0	2	2
B	0	0	0	0	0	0	0	2
	2	2	3	2	2	3	2	0

D/F# G<sup>5</sup> D/F# G<sup>5</sup>

rath - er do. Go - in' down, par - ty time,  
rock - in' band. Hey mam - ma, look at me,

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	0	2	2
B	0	0	0	0	0	0	0	0
	2	2	3	2	2	3	2	3

D/F# G<sup>5</sup> D/F# E<sup>5</sup>

my friends are gon - na be there too. I'm on the way to the prom - ised land. I'm on the

w/Gtr. 2 (elec.) sim.

Gtr. 2 w/low amp gain

T	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

high - way to hell, on the high - way to hell, -

Fig. 1

*f*

I'm on the high - way to hell, I'm on the

high - way to hell. 1. A

Gtr. 1

2. Dsus<sup>4</sup>/A D/A mm. Don't stop me.

Gtrs. 1+2

Chords: Dsus<sup>4</sup>/A, D/A, Dsus<sup>4</sup>/A, D/A

Gtr. 3 (elec.)

w/medium amp gain

7

Play Gtr. 3 part

Solo

Chords: A<sup>5</sup>, D, G<sup>5</sup>, D/F#

Gtrs. 1+2 w/Fig. 1 (x4)

full

5 7 5 5 7 5 7 5 5 7 5 5 7 7 7

Chords: A<sup>5</sup>, D, G<sup>5</sup>, D/F#, A<sup>5</sup>, D

1/2

1/4

1/2

1/4

full

full

(7) 5 7 7 5 7 4 4 2 3 0 2 4 5 5 4 4

Chords: G<sup>5</sup>, D/F#, A<sup>5</sup>, D

I'm on the

1/4

5 5 5 5 5 7 7 5 5 7 5 5 7 11 10 11 10

Chorus

high - way to hell, \_\_\_\_\_ on the high - way to hell, \_\_\_\_\_

Gtrs. 1+2 w/ Fig. 1 (x3)

15  $\frac{1}{2}$  12 13 14

I'm on the high - way to hell, \_\_\_\_\_

17  $\frac{1}{4}$  17 14 17 17 14

on the high - way to... Yeah!

hold bend

full  $\frac{1}{2}$  full

15 16 15 15 17

P.S. -----

Gtrs. 1+2

2 2 2 2 3 3 2 3 2 3 2 3 0 0 0 0 3 3 2 3 0 0 0 0 3



A<sup>5</sup> D/F# G<sup>5</sup> D/F# A<sup>5</sup> D

High - way to hell, \_\_\_\_\_ high - way to hell, \_\_\_\_\_

Gtrs. 1+2 w/Fig. 1 (x3)

1/4

17 13 14 17 13 14

0 0

G D/F# A<sup>5</sup> D/A G D/F#

high - way to hell, \_\_\_\_\_

full

17 13 14 13 14 13 20 19 17 17 14 14

1/4

A<sup>5</sup> D/A

high - way to hell. And I'm go - in' down \_\_\_\_\_

8va

1/4 full

14 13 15

Gtrs. 1+2

2 2 2 0 2 3 0 2 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

G<sup>5</sup> D

all the way,

8va

tr

tr

12-15-12

Gtr. 2

T  
A  
B

2 2 2 2 3  
3 3 3 3 3  
0 0 0 0 0

2  
3  
2  
0

A<sup>5</sup>

On the high-way to hell.

(8)  
(tr)

tr

(tr)

tr

12-16-12 14-17-12

T  
A  
B

2 2 2  
2 2 2  
0 0 0

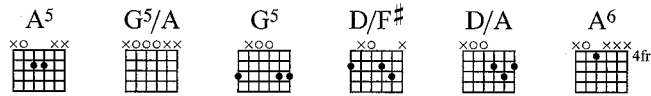
2 2 2  
2 2 2  
0 0 0

# it's a long way to the top (if you wanna rock 'n' roll)

Full performance demo: CD 1 track 6  
Backing only: CD 2 track 6

Words & Music by  
Angus Young, Malcolm Young & Bon Scott

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Intro

2 bar count in:

$\text{♩} = 132$

(A<sup>5</sup>)

1.

2.

Gtr. 2 (elec.) *f* w/dist.

Gtr. 1 (elec.) *f* Fig. 1 w/dist.

TAB

3 5 (5) 3 0

2 2 X X 2 X 2 2 X X 2 X 0 2 2 X X 2 X 0 2 2 X X 2 X 0

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

Play Gtr. 1 part

(A<sup>5</sup>)

1, 2.

3.

G<sup>5</sup>/A

1. Ri -

Gtr. 1 w/Fig. 1

Verse (A<sup>5</sup>)

- din' on the high - way, go - in' to a show, stop -  
- tel, mo - tel, make you wan - na cry, la -

1° only

Gtr. 1 w/Fig. 1

Gtr. 2 tacet

TAB

2 2 2 0

8

- in' on the by - ways,                      play - in' rock 'n' roll.                      Get - tin' robbed, -  
 - dies do the hard sell,                      know\_\_ the rea - son why.                      Get - tin' old, \_\_

8

\_\_ get - tin' stoned, \_\_                      get - tin' beat \_\_ up,                      bro - ken bones. \_\_                      Get - tin' had, -  
 \_\_ get - tin' grey, \_\_                      get - tin' ripped \_\_ off,                      un - der paid. \_\_                      Get - tin' sold -

TAB

5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6

8

\_\_ get - tin' took, \_\_                      I'll tell you folks,                      it's hard - er than it looks. } It's a  
 \_\_ se - cond hand, \_\_                      that's \_\_ how it goes,                      play - in' in a band. }

TAB

5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6

cont. in slashes

Gtr. 1

P.M. ---

TAB

2 2 2 2 2 2

0 0 0 0 0 0

Chorus A<sup>5</sup> G<sup>5</sup> D/F# A<sup>5</sup>

Gtr. 2

long way to the top if you wan - na rock 'n' roll, it's a

TAB

P.M. -- | P.M. -- |

A<sup>5</sup> D/A

Gtrs. 1+2

think it's ea - sy do - in' one night stands, \_ try play - in' in a rock 'n' roll \_ band. \_

wan - na be a star of stage and screen, \_ look out, it's rough and \_ mean. \_

It's a

Interlude

Gtr. 2 (A<sup>5</sup>)

Fig. 2

P.M.---

1.

G<sup>5</sup>/A

Gtr. 2 w/ Fig. 2

cont. in slashes

2.

A<sup>5</sup> G<sup>5</sup>/A A<sup>5</sup> G<sup>5</sup>/A A<sup>5</sup> A<sup>5</sup>

Gtr. 1

Gtr. 3 (elec.)

f w/dist. & chorus

Play 3 times

Play Gtr. 3 part



$8^{va}$ 

(A5)

*D.S. al Coda*

Play Gtr. 1 part



♩ Coda

It's a long way to the top—

G<sup>5</sup> D/F<sup>♯</sup>

— if you wan - na rock 'n' roll. — Well, it's a

A<sup>5</sup> A<sup>6</sup> A<sup>5</sup> A<sup>6</sup> G<sup>5</sup>/A A<sup>5</sup> A<sup>6</sup> A<sup>5</sup> A<sup>6</sup> A<sup>5</sup>

long way, oh, it's a long way, it's a

(A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A)

TAB: 2 2 2 0 0 2 2 2 2 2 2 0 2 2 2 0 0 2 2 2 2 2 0

long way, such a long — way.

(A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A)

TAB: 2 2 2 0 0 2 2 2 2 2 2 0 2 2 2 0 0 2 2 2 0 0

Repeat ad lib. to fade

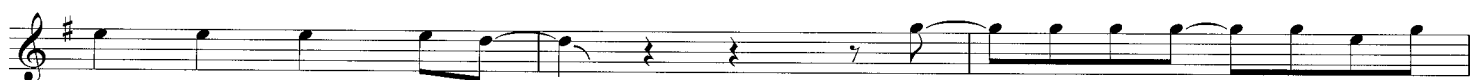
(A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A) (A<sup>5</sup>) (G<sup>5</sup>/A)

TAB: 2 2 2 2 0 2 2 2 2 2 0 2 2 2 2 0 2 2 2 2 0 0

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**Full performance demo: CD 1 track 7**  
**Backing only: CD 2 track 7**

61



nine - teen fif - ty five, —  
rock 'n' roll — was born,

man — did - n't know 'bout a rock  
and all a - cross the land, — ev - 'ry



'n' roll show, — and all — that jive. —  
rock-ing band — was blow-ing up a storm.

The white man had the schmaltz,  
And the gui - tar man got fa -



— the black man had — the blues, —  
- mous, the bus'-ness man got rich. —

no - one knew what they was  
And in ev - 'ry bar — there was a



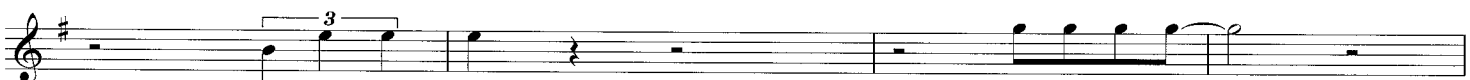
gon - na do — but Tchai - kov - sky had — the news. He said,  
su - per - star — with a sev-en year itch.

“Let there be sound,”  
There were fif - ty mil - li - on fin-



and there was sound. —  
- gers learn-ing how to play,

“Let there be light,” —  
and you could hear the fin - gers pick -



- ing, and there was light.  
and this is what they had to say,

“Let there be drums,” —  
“Let there be light, —



there was drums.  
sound,

“Let there be gui - tar,”  
drums,

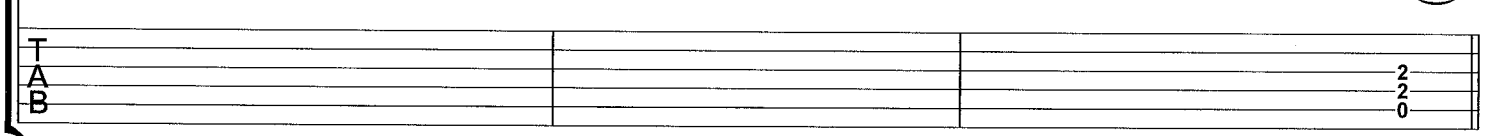
*To Coda* ☐



there was gui - tar. —  
gui - tar.”

Oh, — let there be rock.  
Oh, — let there be rock.

Gtrs. 1+2



Interlude

1.

2.

Gtr. 3 (elec.)

*f* P.S. -----  
w/dist.

Play Gtr. 3 part

Fig. 1 -----

Gtr. Solo

Gtrs. 1+2 w/ Fig. 1

B<sup>5</sup>

Gtrs. 1+2



Interlude

Gtr. 2

G<sup>5</sup>

E<sup>5</sup>

G<sup>5</sup>

E<sup>5</sup>

G<sup>5</sup>

E<sup>5</sup>

A<sup>5</sup>

E<sup>5</sup>

G<sup>5</sup>

Gtr. 1

P.M.-----|

P.M.-----|

Play Gtr. 1 part

D.S. al Coda

1, 2, 3.

E<sup>5</sup>

G<sup>5</sup>

4.

E<sup>5</sup>

E

⊕ Coda

A<sup>5</sup>

P.M.-----|

P.M.-----|

Gtrs. 1+2 w/ Fig. 1

Play Gtr. 3 part

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with two lines, T (treble) and B (bass). The TAB contains fret numbers: 0-0-3-4-0-0-3-4, 0-0-3-4-0-0-3-4, 0-0-3-4-0-0-3-4, and 0-0-4-4-2-2-4-4.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with two lines, T (treble) and B (bass). The TAB contains fret numbers: 5-5-4-4-2-2, 4-4-0-0-4-4-2-2-4-4, 5-5-4-4-2-2, 4-4-2-2-4-6-6, 4-4-6-6. Above the second measure of the TAB is the label "B<sup>5</sup>". Below the first measure of the TAB is the label "Gtrs. 1+2".

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar TAB with two lines, T (treble) and B (bass). The TAB contains fret numbers: 4-4-6-6-4-4, 6-6-2-2-4-6-6, 4-4-6-6-4-4, 14-14-13-10-11-13-10. Above the fourth measure of the TAB is the label "A<sup>5</sup>".

A

Gtrs. 1+2

*cont. in slashes*

Gtr. 2

G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup>

\*fret at 12th and right hand tap w/plectrum along 2nd string

Gtr. 1

P.M.-----| P.M.-----|

Play Gtr. 1 part

1, 2, 3. 4.

E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E Verse

3.One night in the club called 'The

P.M.-----| P.M.-----| cont. in slashes



Gtrs. 1+2

G<sup>5</sup> E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E G<sup>5</sup>

Shak-ing Hand,' there was a for - ty two de - ci - bel\_ rock ing band.

E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E G<sup>5</sup>

And the mu - sic was good\_ and the mu - sic was loud,\_\_\_\_\_

E<sup>5</sup> A<sup>5</sup> E<sup>5</sup> G<sup>5</sup> E<sup>5</sup> E

and the sing - er turned, and he said\_\_\_ to the crowd,

Gtrs. 1+2

TAB

0	2	0	0
X	2	0	X
3	0	0	3

Chorus

"Let there be rock!"

Gtrs. 1+2 w/ Fig. 1

Gtr. 3

*f* full

TAB

2	2	2	7
0	0	0	7

Play Gtr. 3 part

Gtr. Solo

TAB

7	7	7	7	7	7	7
7	7	7	7	7	7	7

1/4 full 1/4

TAB

1/2 1/4 1/4

TAB

1/4

TAB

B<sup>5</sup>

full 1/4

TAB

Gtrs. 1+2

cont. in slashes

TAB

B

Gtrs. 1+2 *cont. sim.*

1.

2.

8va

Musical score for "The Rose Tree" on a treble clef staff. The melody consists of eighth and quarter notes with a key signature of one sharp (F#). Below the staff is a tablature for a three-stringed instrument (T, A, B) with fret numbers 19, 20, and 21.

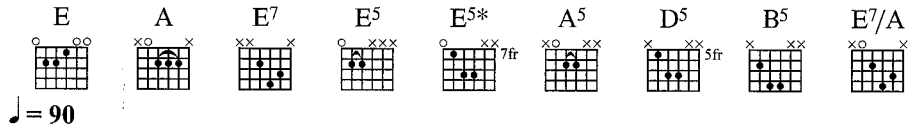
The first system of the musical score for 'The Wind' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter note G4, followed by an eighth note A4, and then a quarter note B4. This is followed by a half note G4, then a quarter note F#4, and another quarter note G4. The melody continues with a half note E4, then a quarter note D4, and a quarter note C4. The final note of the system is a quarter note B3. The bass staff is empty. The tempo marking 'Allegretto' is written above the treble staff.

# rock and roll ain't noise pollution

Words & Music by  
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 8  
Backing only: CD 2 track 8

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Intro  
2 bar count in:

E A E<sup>7</sup> A E<sup>5</sup> E A E<sup>7</sup>

(tacet 1° & 2°)  
Throw away your fancy clothes.  
Because rock 'n' roll ain't no riddle man. And while you're out there  
To me it makes

Gtr. 1 (elec.)

w/pick and fingers  
w/medium amp gain  
*mp*

Play Gtr. 1 part

1-3. 4.

A E<sup>5</sup>\* E A E<sup>7</sup> E<sup>5</sup>\* E A E<sup>7</sup>

sittin' on a fence.  
good, good sense. (Spoken 2°) Hey there all you middle men,  
so get off your ass and come down here. Good sense, yeah let's go.

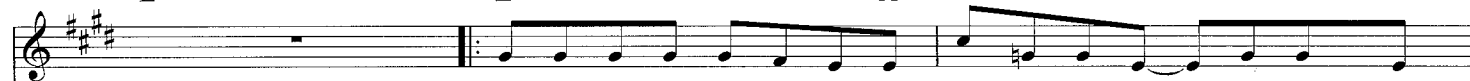
w/Gtr. 2 (elec.)

*f* w/pick

A<sup>5</sup> E<sup>5</sup> E A E<sup>7</sup> A<sup>5</sup> E<sup>5</sup>\* 1. E A E<sup>7</sup>

2.

Verse

E<sup>5</sup>\*E<sup>5</sup>A<sup>5</sup>

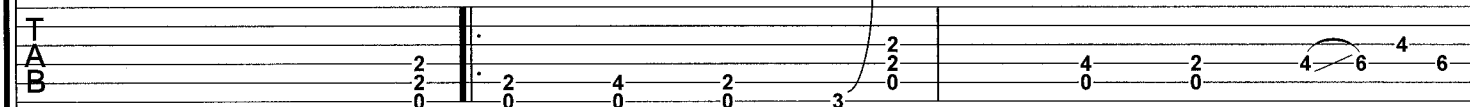
1. Hea - vy de - ci - bels are play - in' on my gui - tar, — we got vi -  
 2. I took a look in - side your bed - room door, you

Gtr. 1



Fig. 1...

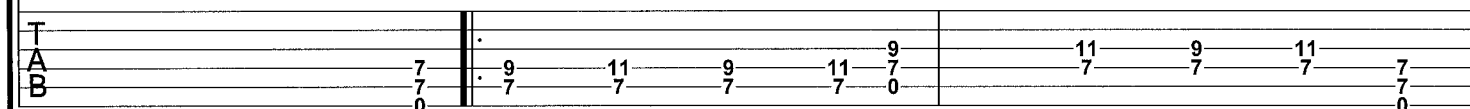
1/4



Gtr. 2



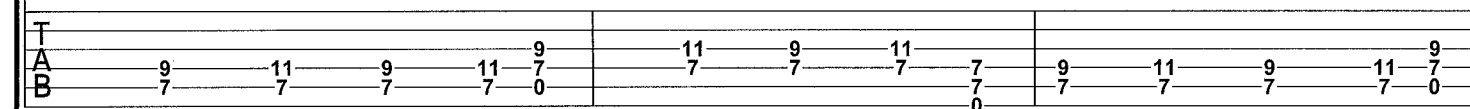
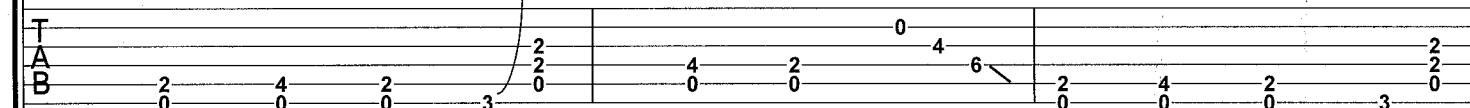
Fig. 1a...

E<sup>5</sup>A<sup>5</sup>E<sup>5</sup>A<sup>5</sup>

-bra - tions com - in' up from the floor. — Well, just lis - 'nin' to the rock that's giv - in'  
 looked so good ly - in' on your bed. Well, I asked — you if you want - ed a - ny



1/4



E<sup>5</sup>A<sup>5</sup>

too much\_ noise. Are you deaf, you wan - na hear some\_ more?\_\_\_\_  
 rhy - thm and love, you said you wan - na rock 'n' roll in - stead.\_\_\_\_ }

We're just

...Fig. 1 ends

...Fig. 1a ends

## Pre chorus

talk - in' a - bout the fu - ture, for - get a - bout the past. It - 'll

Fig. 2...

Fig. 2a...

E<sup>5</sup> D<sup>5</sup> A<sup>5</sup> E A E<sup>7</sup>

al - ways be with us, it's nev - er gon - na die, nev - er gon - na die. Rock 'n' roll

Gtrs. 1+2

...Fig. 2 ends Fig. 3...

...Fig. 2a ends Cont. in Gtr. 1 stave

Chorus

A<sup>5</sup> E<sup>5</sup> E A E<sup>7</sup> A<sup>5</sup> E<sup>5</sup>\*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

1.

E A E<sup>7</sup> A<sup>5</sup> E<sup>5</sup> E A E<sup>7</sup>

Rock 'n' roll ain't noise pol - lu - tion, rock 'n'



roll, it will sur - vive. (Yes it will. Ha ha ha!) ain't no pol - lu -

...Fig. 3 ends

TAB: 2 2 9 | 2 2 3 | 0 0 0 | 0 0 0 | 3 0 0 | 3 4 1/4

- tion, rock 'n' roll is just rock 'n' roll.

Gtr. 3 (elec.)

full

Play Gtr. 3 part

TAB: 0 2 3 | 1 2 4 | 2 2 9 | 2 2 9 | 0 0 7 | 3 0 0 | 2 4

Solo

Gtr. 1 w/Fig. 1  
Gtr. 2 w/Fig. 1a

TAB: 2 2 3 | 2 2 | 4 6 5 (5) 8 | 8 8 8 5 0 | 5 4 4 | 5 5 9 | 9 9 9 | 12 10

full

TAB: 14 12 13 | 14 12 12 | 14 15 14 (14) 12 14 12 | 12 12 16 (9) 15 15 | 14 14



A<sup>5</sup> E<sup>5</sup> E A E<sup>7</sup> A<sup>5</sup> E<sup>5</sup>\*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

TAB: 14 14 12 12 14 9 10 9 12 14 14 12 15

E A E<sup>7</sup> A<sup>5</sup> E<sup>5</sup> E A E<sup>7</sup>

Rock 'n' roll ain't no pol - lu - tion, rock and

TAB: 9 10 9 12 14 14 12 12 14 9 10 12

A<sup>5</sup> E<sup>5</sup>\*

roll it will sur - vive. Rock and

TAB: 12 15 15 15 12 16 12 12 14 14 16

Gtrs. 1+2

TAB: 0 0 2 1 1 2 2 2 2 0

E<sup>7</sup> A<sup>5</sup> E<sup>5</sup> E A

roll ain't no pol - lu - tion, rock and

full full full full full full full

15 15 15 12 12 12 12 14

17 17 17 14 14 14 14 16

14

T A B

3 2 2 3 0 0 2

4 2 2 4 1 1 2

2 0 0 2 2 2 0

3 (3) 0 0 0

E<sup>7</sup> A<sup>5</sup> E<sup>5\*</sup> E A

roll, \_\_\_\_\_ it - 'll nev - er die. \_\_\_\_\_ Rock and

full full full full full full full

15 17 20 20 12 12 14

17 19 19 19 14 14 16

T A B

3 2 2 9 0 0 2

4 2 2 9 1 1 2

2 0 0 7 2 2 0

3 0 0 0

roll\_ ain't\_ no pol - lu - tion, rock and roll, \_\_\_\_\_ ah\_

full full 1/2 full full full full full

15 15 13 12 12-14 15 14 (14) 12 12 12 12 15 15

3 4 2 2 3 3 1 0 2 3 4 2 2

2 2 0 2 2 2 2 2 2 2 2 2 0

3 (3) 0 0 0 0 0 0 0 0

\_\_\_\_\_ rock 'n' roll, \_\_\_\_\_ is just a rock 'n' roll, yeah.

E5\*

6/4 4/4

(15)

gradual bend

1/2

2 2 3 9

2 2 0 9

0 0 0 0

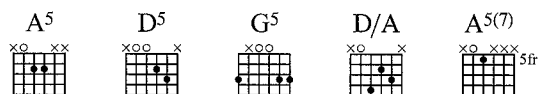
# rock 'n' roll train

Words & Music by  
Angus Young & Malcolm Young

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Full performance demo: CD 1 track 9

Backing only: CD 2 track 9



Intro  $\text{♩} = 119$

2 bar count in:

Gtr. 1 (elec.)

*f* All Gtrs. w/dist.

Chord progression: A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

Tablature for Gtr. 1 (elec.) showing fret numbers and string indicators (T, A, B).

Play Gtr. 1 part

Gtrs. 1+2 (elec.)

Chord progression: A<sup>5</sup> D<sup>5</sup> A<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Tablature for Gtrs. 1+2 (elec.) showing fret numbers and string indicators (T, A, B).

\*chord played by Gtr. 1 only

1, 2. A<sup>5</sup> 3. A<sup>5</sup>

Tablature for the first two measures of the chorus, showing fret numbers and string indicators (T, A, B).

Verse

A<sup>5</sup> D/A A<sup>5</sup> D/A

A<sup>5</sup> D/A A<sup>5</sup> D/A

A<sup>5</sup>

Melodic line for the verse, showing notes and rests.

1. One hot an - gel,  
2. One hard ring a bell,

one cool de - vil.  
old school re - bel.

Gtr. 1

cont. in slashes

Gtr. 2 tacet

Tablature for Gtr. 1 and Gtr. 2, showing fret numbers and string indicators (T, A, B).

1° Gtr. 1 only; 2° Gtrs. 1+2

A<sup>5</sup> D/A A<sup>5</sup> D/A

A<sup>5</sup> D/A A<sup>5</sup> D/A A<sup>5</sup>

cont. in stave



Your mind on a fan-ta-sy,  
A ten for the re-vel-ry,

liv-ing on the ec-sta-sy.  
jam-ming up the a-gen-cy.

# Pre-chorus

A<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

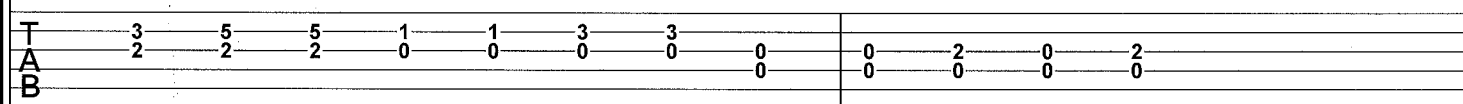


Give it all, give it, give it what you got.  
Shake it, take it, take it to the spot.

## Gtr. 1



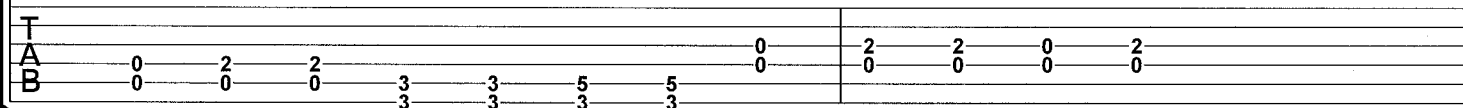
Fig. 1



## Gtr. 2



Fig. 2



Gtr. 1 w/ Fig. 1  
Gtr. 2 w/ Fig. 2

A<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>



Come on, give it all a lot.  
You know she made it real-ly hot.

A<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

A<sup>5</sup>

G<sup>5</sup>



Pick it up and move it, give it to the spot.  
Get it on, give it up, come on give it all you got.

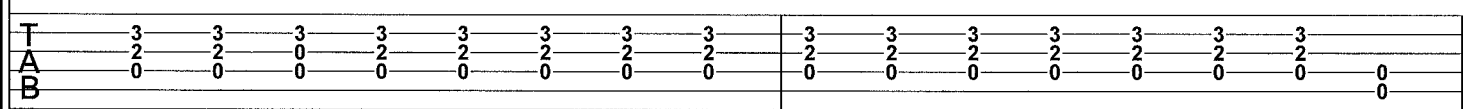
Your  
Your

D<sup>5</sup>



mind on a fan-ta-sy, liv-in' on the ec-sta-sy.  
mind on a fan-ta-sy, liv-in' on the ec-sta-sy,

## Gtrs. 1+2



[illegible]



2. G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

run - nin' right off the track.

Gtr. 3 (elec.)

*ff* P.S.-----

3

full 1/4 full full full

TAB

Play Gtr. 3 part

Gtrs. 1+2

cont. in slashes

TAB

A<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

1/2 1/4 1/4 1/4

TAB

D<sup>5</sup> A<sup>5</sup>

gradual slide

1/2

TAB

A<sup>5</sup> D/A A<sup>5</sup> D/A

A<sup>5</sup> D/A A<sup>5</sup> D/A A<sup>5</sup>

Verse

Gtr. 3 tacet

TAB

Play rhythm slashes

3. One hot South-ern Belle,

son of a de - vil,

A<sup>5</sup> D/A A<sup>5</sup> D/AA<sup>5</sup> D/A A<sup>5</sup> D/A A<sup>5</sup>

cont. in stave

a school - boy's spell - ing bee, a

## Verse

A<sup>5(7)</sup>

D/A

A<sup>5</sup>

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtr. 3

10  $\frac{1}{2}$  8 10 8 8  $\frac{1}{4}$  full 5

Gtrs. 1+2

Play Gtr. 3 part

Fig. 3

5 5 5 5 5 4 4 4 4 2 2 2 2 2 2 0

Gtrs. 1+2 w/ Fig. 3

A<sup>5(7)</sup>

D/A

A<sup>5</sup>A<sup>5(7)</sup>

D/A

all screwed up. A

5 5-8 full 13 13 13 13

A<sup>5</sup>A<sup>5(7)</sup>

D/A

A<sup>5</sup>

ten on the re - vel - ry, jam - ming up the a - gen - cy.

15  $\frac{1}{2}$  (15) 13 15 12  $\frac{1}{4}$  13 (13)

Gtrs. 1+2

G<sup>5</sup>D<sup>5</sup>A<sup>5</sup>

Pre-chorus

Shake it, take it, take it to the spot.

full 10 12 10 11 rake - - 1 10 13 13 1/2

TAB

G<sup>5</sup>D<sup>5</sup>A<sup>5</sup>G<sup>5</sup>D<sup>5</sup>

You know she make it real - ly hot, yeah. Give it all get it up,

full 10 13 10 12 13 12-11 10-12 13-10 12 11 10-12 1/2 15-13 14 13 14

TAB

A<sup>5</sup>G<sup>5</sup>D<sup>5</sup>A<sup>5</sup>

come on, give it all you got. You know she just like it.

8va 1 1/2 17 20 20 17-19 17 20 20 17 20 full full

TAB

Gtrs. 1+2 A<sup>5</sup> D/A A<sup>5</sup> D/A G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

Outro chorus

Run - a - way train, — (run - nin' — she's run - nin' right — off — the track. — off — the track.)

(8)

full

P.M.

TAB

9 7 x

A<sup>5</sup> D/A A<sup>5</sup> D/A G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

Run - a - way train, yeah, run - nin' — right — off — the track. —

full

full

TAB

20 20

G<sup>5</sup> D<sup>5</sup> A<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

Give it all, — give it up, come on, give it all you got. Run a - way train, —

full

full

full

full

hold bend...

1/2

TAB

15 15 15 15 15 15 15 13 14

A<sup>5</sup> G<sup>5</sup> D<sup>5</sup> A<sup>5</sup>

run - nin' right off the track.

8va

1/4 1/4 1/4 full

13 13 13 15 15 15-14-14-12 12 12 12 13 15 14 (14) 17





guns, yeah, tore me a - part. You've been

The first system of music includes a vocal line with lyrics "guns, yeah, tore me a - part. You've been". It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line has triplets of eighth notes. The guitar line is shown in a standard six-string format with a fretting pattern: 4/2, 0, 0, 2/0, 2/0, 2/0, 4/2, 0, 0, 2/0, 2/0, 2/0.

thun - der - struck. Rode down the

The second system of music includes a vocal line with lyrics "thun - der - struck. Rode down the". It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line has triplets of eighth notes. The guitar line is shown in a standard six-string format with a fretting pattern: 4/2.

# Verse

high - way, — broke the li - mit, we hit the town. — Went through to Tex - as, — yeah —

Gtr. 1 w/Fig. 1 (x8)  
Gtr. 2 w/Fig. 2 (x8)

The Verse section of the music includes a vocal line with lyrics "high - way, — broke the li - mit, we hit the town. — Went through to Tex - as, — yeah —". It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line has triplets of eighth notes. The guitar line is shown in a standard six-string format with a fretting pattern: 4/2.

Tex - as — and we had some fun. We met some girls; some danc - ers who gave a good time. —

The final system of music includes a vocal line with lyrics "Tex - as — and we had some fun. We met some girls; some danc - ers who gave a good time. —". It features a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The vocal line has triplets of eighth notes. The guitar line is shown in a standard six-string format with a fretting pattern: 4/2.



Broke all the rules, played all the fools, yeah, — yeah, they, they, they blew our minds. —

T  
A  
B

4  
2

**Bridge**

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (A<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) A<sup>5</sup>

And I was sha- kin' at the knees, could I come a- gain please? —

Gtrs. 2+3

Gtr. 1 w/Fig. 1 (x8)

(Gtr. 2) - cont. sim

T  
A  
B

4 2 2 0 9 9 9 2 4 2 2 0 2 0

Play Gtr. 3 part

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (A<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

Yeah, the la- dies were too kind, you've been thun- der -

All Gtrs. tacet

T  
A  
B

4 2 2 0 2 0 4 2 2 0 2 0

Chorus

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

- struck. Thun - der - struck, yeah, - yeah, yeah, thun - der -

Fig. 3 -  
Gtr. 1 w/ Fig. 1 (x3)

T  
A  
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0 2 0

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>)

- struck. Ooh, thun - der - struck.

T  
A  
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0

(E<sup>5</sup>) (B<sup>5</sup>)

Yeah. Ooh, I was

Gtr. 3

Gtr. 2

T  
A  
B 2 0 2 4 2 0 4 2 4 2 4 2

shak - ing at the knees, \_\_\_\_\_ could I come a - gain \_\_\_\_\_ please? \_\_\_\_\_

Gtr. 4 (elec.)

**ff** w/dist.  
P.S.-----|

T  
A  
B

4 2 4  
4 2

X  
X

Play Gtr. 4 part

T  
A  
B

4  
2

Gtr. solo

(E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>)

full

Gtrs. 2+3

T  
A  
B

9 9 9 9 7 7 7 10 7 9 7 7 9 (9) 7 9 7

T  
A  
B

2 4 2 0 2 0 2 0 2 4 2 0 2 0

(A<sup>5</sup>) (E<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>)

3 3 3 3

full P.H.-----| full

TAB 7 9 9 9 9 7 9 9 (9) 7 9 11 9 9 12 9 9 9 7 6

TAB 2 0 2 0 2 0 4 2 0 2 0

(A<sup>5</sup>) (E<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

8<sup>va</sup>

3 3

1/4 full 1/2 full 1/2 full 1/2 full 1/2 full full full

TAB 9 9 7 9 17 17-14 17 17-15-17 14-17-14 17 14 17 (17) 15 16 15 15 (15)

TAB 2 0 2 0 2 0 4 2 0 2 0 2 0 2 0

(B<sup>5</sup>) (A<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>)

Ah. Ah.

Gtr. 1 w/ Fig. 1

full

TAB 9 7 9 7 9 7 9 9 7 9 9 7 9

Gtrs. 2+3

TAB 4 2 2 0 4 2 2 0

Chorus

Outro

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>)

- struck, yeah, yeah, yeah, thun - der - struck, -

Gtr. 1 w/Fig. 1 (x8)  
Gtrs. 2+3 w/Fig. 2 (x2)

1/4 1/2 1/2

16 15 17 15 16 (16) 15 15 12 14

T  
A  
B

Play written part

(E<sup>5</sup>) (B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

thun - der - struck, - thun - der - struck. Whoa, - ba - by, ba - by, thun - der -

8va

1 1/2 3 3

14 12 12 12 (12) 14 14 13 12 15 12 12 15

T  
A  
B

(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

- struck. You've been thun - der -

8va

full full full full

17 17 17 17 17

T  
A  
B



(B<sup>5</sup>) (A<sup>5</sup>) (E<sup>5</sup>)

- struck, Ah. You've been thun - der -

full 3 3 3 3 hold bend.... full full (21)

TAB 22 19 22 19 21 21 19 21 21 19 21 22 21 (21)

rall. (B<sup>5</sup>)

- struck.

Gtr. 1

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

Gtrs. 2+3

TAB 4 2

Play Gtr. 1 part

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

TAB 4 2 4 2

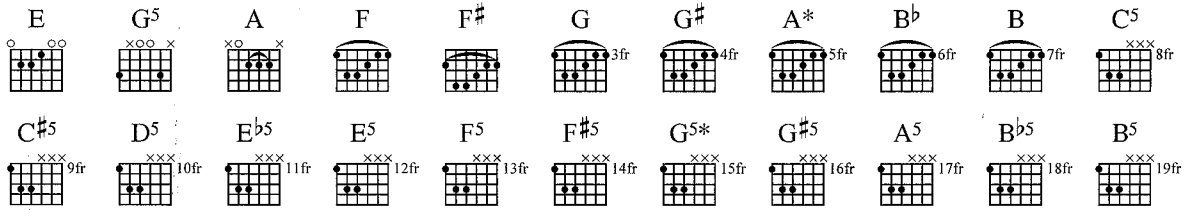


# t.n.t.

Words & Music by  
Angus Young, Malcolm Young & Bon Scott

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Full performance demo: CD 1 track 11  
Backing only: CD 2 track 11



Intro

2 bar count in:

$\text{♩} = 126$

Gtrs. 1+2 (elec.)

mf w/dist.

Play Gtr. 2 part

E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! Oi!

Gtr. 2

Gtr. 1 tacet

Fig. 1

G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! See me ride...

Fig. 2

Verse

G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

out of that sun - set on your co - lour T. V. screen,\_\_\_\_  
 dir - ty, mean and migh - ty un - clean, I'm a wan - ted man.\_\_\_\_

Gtr. 2 w/ Fig. 2 (x3)  
 2° w/ Gtr. 1

G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

Out for all that I can get,\_\_\_\_ if you know what I mean.\_\_\_\_  
 Pub - lic e - ne - my num - ber one,\_\_\_\_ un - der - stand? \_ So

G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A

Wo - men to the left of me\_\_\_\_ and wo - men to the right,\_\_\_\_  
 lock up your daugh - ter and lock up your wife,\_\_\_\_ lock up your back door and

G<sup>5</sup> A G<sup>5</sup> E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

run for your life.\_\_\_\_ ain't got no gun,\_\_\_\_ ain't got no knife,\_\_\_\_  
 The man is back in town,\_\_\_\_

(2°) w/ Gtr. 1

TAB

1	3	2	1/4	1
2	0	2	2	2
2	0	2	2	2
0	3	0	3	0

G<sup>5</sup> A

don't you start no fight.\_\_\_\_ 'Cause I'm  
 so don't you mess me 'round.\_\_\_\_

Gtrs. 1+2

TAB

3	2
0	2
0	2
X	0
3	

Chorus

A G<sup>5</sup> E A G<sup>5</sup> E

T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

Gtrs. 1+2

TAB 2 2 0 3 1/4 (1) 2 2 0

A G<sup>5</sup> E

G<sup>5</sup>

A

(T. N. T.) I'm a pow - er load. (T. N. T.) Watch me ex - plode.

TAB 2 2 0 3 1/4 (1) 2 2 0 0 0 2 0 3

1.

E

G<sup>5</sup>

A

G<sup>5</sup>

A

G<sup>5</sup>

E

G<sup>5</sup>

A

G<sup>5</sup>

A

G<sup>5</sup>

E

I'm

Gtr. 3 (elec.)

f w/dist. full

TAB 2 1 3 2 2 3 1/4 1 3 2 1/4 1

2. **Guitar solo**

A E G<sup>5</sup> A G<sup>5</sup> A G<sup>5</sup> E

**Gtr. 3**

*f*

full

full

3 2 0 3 2 0 2 0 4 5 0

12 15 0

Play Gtr. 3 part

**Gtrs. 1+2**

1 2 2 0 3 2 2 0 2 2 0 1 2 2 0

0 3 0 0 0 0 3 0 3 0 3 0

G<sup>5</sup> A

G<sup>5</sup> A G<sup>5</sup> E

full

15 12 15 12 14 14 12 14 14 12 14

3 2 2 2 2 0 3 2 2 0 1 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 2 2 2 0 3 2 2 0 1 2 2 0

Chorus A G<sup>5</sup> E

full 12-12-15-12-12-12-12-15 full

12-15-12-15-12-14-12-14-12-14-14-12

3 0 0 X 3

2 2 2 0

3 3

G<sup>5</sup> A

1/2 14-12-14-14

full 22

8va

(24) (X) (0)

0

0 0 X 3

2 2 2 0

Chorus A G<sup>5</sup> E

T. N. T. Oi! Oi! Oi!

1/4 1 2 2 0

3

2 2 2 0

3

1 2 2 0

3

Play written part

A G<sup>5</sup> E

T. N. T. Oi! Oi! Oi!

1/4 1 2 2 0

3

2 2 2 0

3

1 2 2 0

3

A G<sup>5</sup> E A G<sup>5</sup> E

T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

TAB: 2 2 0 3 1 2 2 0

A G<sup>5</sup> E G<sup>5</sup> A

(T. N. T.) I'm a pow - er load. (T. N. T.) Watch me ex - plode.

TAB: 2 2 0 3 1 2 2 0 0 0 2 0

Outro E F F<sup>#</sup> G

Gtr. 3

full full 1/2

5 6 7 8

7 8 10 10

Play Gtr. 3 part

Gtrs. 1+2

TAB: 0 0 2 3 1 2 3 4 5 3 0 0

G#      A\*      B<sup>b</sup>      B      C<sup>5</sup> 8<sup>va</sup>-----C#<sup>5</sup>      D<sup>5</sup>      E<sup>b5</sup>

full full full full full full full full

11 12 13 14 15 16 17 18

T A B

5 6 7 8 10 11 12 13  
 6 7 8 9 10 11 12 13  
 4 5 6 7 8 9 10 11

accel. . . . . Free time

E<sup>5</sup> F<sup>5</sup> F#<sup>5</sup> G<sup>5\*</sup> G#<sup>5</sup> A<sup>5</sup> B<sup>b5</sup> B<sup>5</sup> C<sup>5\*</sup>

8<sup>va</sup>-----

full full full full full full full full

19 20 20 21 22 20 21 22

T A B

14 15 16 17 18 19 20 21 22  
 14 15 16 17 18 19 20 21 22  
 12 13 14 15 16 17 18 19 20

0 0 1 2 2 0

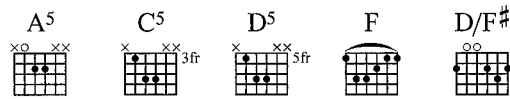
w/ad lib gliss

# whole lotta rosie

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Full performance demo: CD 1 track 12  
Backing only: CD 2 track 12



Intro ♩ = 155  
2 bar count in:

Gtrs. 1+2 (elec.) A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

The guitar introduction consists of two measures. The first measure contains a quarter rest followed by a quarter note chord. The second measure contains a quarter note chord. The chords are A<sup>5</sup>, C<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, A<sup>5</sup>, C<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, and A<sup>5</sup>.

TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	3	0	5	0	3

Play Gtr. 1 part

The guitar part consists of two measures. The first measure contains a quarter rest followed by a quarter note chord. The second measure contains a quarter note chord. The chords are C<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, and A<sup>5</sup>.

TAB

2	5	7	5	2
2	5	7	5	2
0	3	0	5	0

Verse C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup> C<sup>5</sup> D<sup>5</sup> C<sup>5</sup> A<sup>5</sup>

The verse consists of two measures. The first measure contains a quarter rest followed by a quarter note chord. The second measure contains a quarter note chord. The chords are C<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, and A<sup>5</sup>.

1. Wan - na tell \_ you sto - ry 'bout a wom'n I know. \_

TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	3	0	5	0	3

The verse consists of two measures. The first measure contains a quarter rest followed by a quarter note chord. The second measure contains a quarter note chord. The chords are C<sup>5</sup>, D<sup>5</sup>, C<sup>5</sup>, and A<sup>5</sup>.

Ah, when it comes to lov - in', \_ she steals the show. \_

TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	3	0	5	0	3

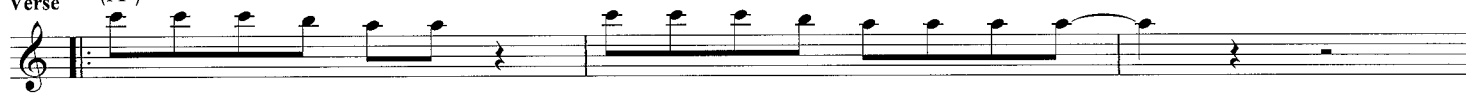




Gtr. 1 w/Fig. 1 (x7)  
Gtr. 2 w/Fig. 1a (x7)

Verse

(A<sup>5</sup>)



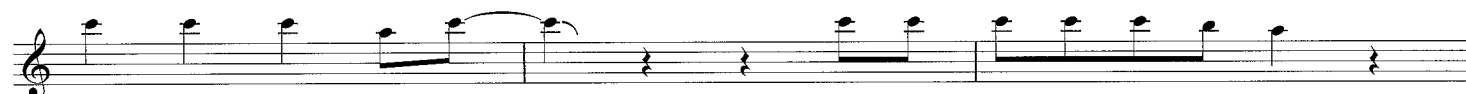
Nev - er had a wo - man, nev - er had a wo - man like you, —  
Ho - ney you can do it, do it to me all night long, —



do - in' all the things, do - in' all the things you do. —  
on - ly one who turns, on - ly one who turns me on. —



Ain't no fair - y sto - ry,  
All through the night - time

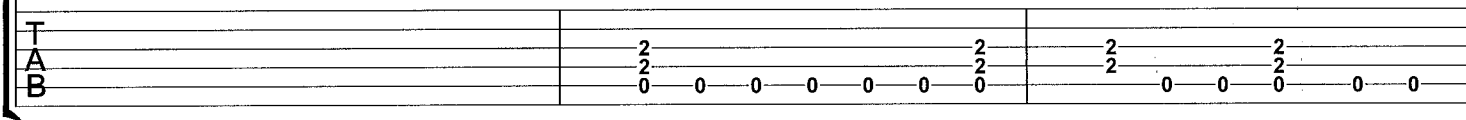


ain't no skin and bones, — but you give it all you got,  
and right a - round the clock, — to my sur - prise,



weigh - in' in at nine - teen stone. — You're a whole lot - ta }  
Ro - sie nev - er stops. She was a whole lot - ta }

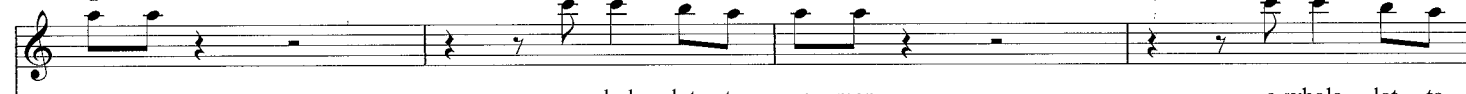
Gtrs. 1+2



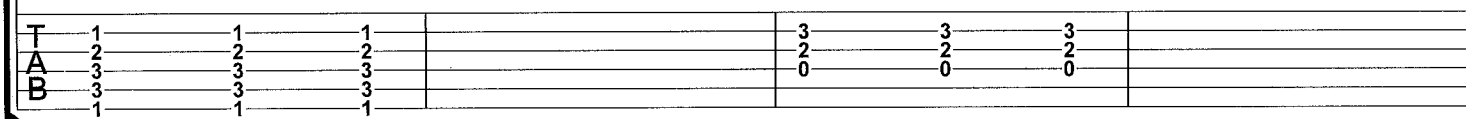
Chorus

F

D<sup>5</sup>



wo - man, a whole lot - ta wo - man, a whole lot - ta



A<sup>5</sup> G<sup>5</sup> A<sup>5</sup> G<sup>5</sup>

Ros - ie, whole lot - ta Ros - ie, whole lot - ta

TAB: 2 0 3, 2 0 3, 2 0 3, 2 0 3

A<sup>5</sup> G<sup>5</sup> 1. D/F# G<sup>5</sup> D/F# G<sup>5</sup>

Ros - ie, and you're a whole lot - ta wo - man.  
(1° only)-----

TAB: 2 0 3, 2 0 3, 3 2 3, 2 3 4

A<sup>5</sup>

Oh,

TAB: 2 2 2, 0 3 0 5 0 3 0, 2 0 0 2 0 2, 0 3 0 5 0 3 0

2. D/F# G<sup>5</sup> D/F# G<sup>5</sup>

you're a whole lot - ta love.

Gtr. 3 (elec.)

Play Gtr. 3 part

Gtr. 1 w/ Fig. 1 (x8)  
Gtr. 2 w/ Fig. 1a (x8)

First system of guitar notation. The top staff is a treble clef with a melodic line. The bottom staff is a six-string guitar tablature with fret numbers 5, 7, 5, 7, 5, 7, 5, 8, and a series of 'full' (full fret) markings indicated by upward arrows on the 8th fret.

Second system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers 8, 8, 8, 8, 8, 8, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8.

Third system of guitar notation. The top staff continues the melodic line. The bottom staff shows fret numbers 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 8, 10, 8, 10, 7, 9, 7, 5, 7, 5, 7, 5, 7, 5, 4, 7, 5, 7, 13-15.

Fourth system of guitar notation. The top staff includes a 'F' (Fret) marking and a 'D5' (Fifth D) marking. The bottom staff shows fret numbers 15, 7, 5, 8, 8, 7, 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, 7, 5, (5).

Gtrs. 1+2

Fifth system of guitar notation. The top staff shows a treble clef with a melodic line. The bottom staff shows a six-string guitar tablature with fret numbers 1, 1, 1, 2, 2, 2, 3, 3, 3, 0, 0, 0, 1, 1, 1.

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part (treble clef) and the bass part (TAB). The guitar part features a melodic line with a wavy line above it, and the bass part features a rhythmic line with a wavy line above it. The second system shows the guitar part (treble clef) and the bass part (TAB). The guitar part features a melodic line with a wavy line above it, and the bass part features a rhythmic line with a wavy line above it.

Musical score for "The Wind" by The Beatles. The score is written for guitar and bass. The guitar part is in treble clef, key of D major (one sharp), and 4/4 time. It consists of four measures of eighth-note patterns with vibrato marks. The bass part is in bass clef and consists of four measures of eighth-note patterns with fingerings (7, 5, 7, 7, 5, 7). A "P.M." (Pedal Point) section is indicated by a dashed line between the second and third measures of the guitar part. The score ends with a double bar line and a repeat sign.

Gtr. 1 w/Fig. 1 (x8)  
Gtr. 2 w/Fig. 1a (x8)





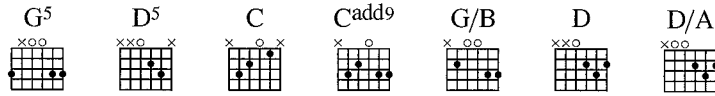


# you shook me all night long

Words & Music by  
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 13  
Backing only: CD 2 track 13

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Intro ♩ = 118  
2 bar count in:

Gtr. 1 (elec.) G<sup>5</sup> D<sup>5</sup>

w/medium amp gain

Play Gtr. 1 part

Gtr. 2 (elec.)

w/low amp gain

G<sup>5</sup> D<sup>5</sup>

Gtr. 1 G<sup>5</sup> C G<sup>5</sup> C G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> 1. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

2. D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> Verse G<sup>5</sup> C G<sup>5</sup> C G<sup>5</sup> D<sup>5</sup>

1. She was a fast ma - chine, she kept her mo - tor clean, she was the  
 (2.) double time on the se - duc - tion line, she was one

(2<sup>o</sup>) w/Gtr. 2

T	3	3	3	3	3	1	1	1	3
A	0	2	0	2	0	0	0	0	2
B	0	0	0	0	0	2	0	2	0
	3		3		3	3	3	3	3

G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> C

best of damn wo - man that I've ev - er seen. She had the sight - less eyes tell - in'  
 of a kind, she's just mine all mine, Want - ed no ap - plause just an -

T	3	3	3	3	3	3	1
A	0	0	0	0	2	0	0
B	0	0	0	0	0	0	2
	3	3	3	3	3	3	3

G<sup>5</sup> C G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> D<sup>5</sup>

me no lies, knock - in' me out with those A - me - ri - can thighs. Tak - in'  
 -oth - er course. Made a meal out - ta me and came back for more. Had to

T	1	1	3	3	3	3	3
A	0	0	0	0	0	2	2
B	2	0	2	0	0	0	0
	3	3	3	3	3	3	3

G<sup>5</sup> C G<sup>5</sup> C G<sup>5</sup> D<sup>5</sup> G<sup>5</sup>

more that her share\_ had me fight - in' for air.\_ she told me to come\_ but I was  
cool me down to take an - oth - er round,\_ now I'm back in the ring\_ to take an -

Gtr. 2 (1°)

TAB

3	1	1	1	3	3
0	0	0	0	2	0
0	2	2	0	0	0
3	3	3	3	3	3

TAB

3	1	1	3	3	3
0	0	0	2	2	0
0	2	2	0	0	0
3	3	3	3	3	3

D<sup>5</sup> G<sup>5</sup> D<sup>5</sup> G<sup>5</sup> C G<sup>5</sup> C G<sup>5</sup> D<sup>5</sup>

al - rea - dy there.\_ 'Cause the walls start shak - in', the earth was quak - in', my mind  
-oth - er swing... 'Cause the walls were shak - in', the earth was quak - in', my mind

TAB

3	3	3	3	1	1	1	3
0	2	0	2	0	0	0	2
0	0	0	0	2	2	2	0
3	3	3	3	3	3	3	3

TAB

3	3	3	3	1	1	3	2
0	2	0	2	0	0	2	3
0	0	0	0	2	0	0	2
3	3	3	3	3	3	3	0



$G^5$ 
 $C^{add9}$ 
 $G/B$ 
 $D$ 
1.
 $C^{add9}$

shook me all night long.

TAB

3 3 0 2 3 0 2 0 0 0 2 3

TAB

3 3 0 2 3 0 2 0 0 0 0 3

$G/B$ 
 $D^5$ 
2.
(D)
 $C^{add9}$ 
 $G/B$

2. Work - in' And knocked me out babe.

TAB

0 3 0 3 0 2 2 0 0 2 3 2

TAB

0 0 2 0 0 0 2 0 0 2 0 0

G<sup>5</sup> Cadd9 G/B D Cadd9

You shook me all night long,

3 3 3 3 3 3 2  
0 0 0 0 0 0 3  
3 3 0 2 3 2 0 0 2 3

G/B D G<sup>5</sup> Cadd9 G/B D

you had me shak - in' ba - by. You shook me all night long.

3 3 3 3 3 3 2  
0 3 0 3 0 3 3  
2 3 3 0 2 3 2 0 3 3

3 3 3 3 3 3 2  
0 0 0 0 0 0 3  
3 3 0 2 3 2 0 0 2 3

G<sup>5</sup>

D/A

You shook me.

Solo

G<sup>5</sup>

Cadd9

G/B

D/A

Well you took me.

Gtr. 3 (elec.)

w/medium amp gain

full

1/2

Play Gtr. 3 part

Gtrs. 1+2 (combined part)

Cadd9 G/B G<sup>5</sup> Cadd9

P.M.-----1

1/4 1/4

G/B D Cadd9 G/B 8va-----

full full full full

G<sup>5</sup> Cadd9 G/B D Cadd9

(8)

full full full full



G/B G<sup>5</sup> Cadd9 G/B D

(8)

TAB

17 15 15 (15) 15 18 19 17 15 17 15 18 15 15 18

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 3 3 0 2 3 2 0

Cadd9 G/B G<sup>5</sup> Cadd9

(8)

You real - ly took me in. You shook me all\_\_

Gtr. 1

Gtr. 3 tacet

Play Gtr. 1 part

TAB

17 17 15 17 19 17 15 17 15 17 15

3 3 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 3 3 0 2 3 2 0

G/B D Cadd9 G/B

night long. Ah

TAB

0 0 0 0 2 0 0 0 0 0 2 3 2 0 0 0

G<sup>5</sup> Cadd9 G/B D Cadd9

You, shook me all night long.

TAB

3 3 0 0 0 0 2 3 0 3 0 3 2 0 2 0 0 0 0 2 3

G/B G<sup>5</sup> Cadd9 G/B D

Yeah, \_ yeah, \_ you \_ \_ \_ \_ \_ shook me all \_ \_ \_ \_ \_ night \_ \_ \_ \_ \_

TAB

0 3 0 3 0 3 3 0 3 0 3 2 0

2 3 3 0 2 3 2 0

Cadd9 G/B G<sup>5</sup> Cadd9

\_ \_ \_ long. \_ \_ You real - ly got me in. You \_ \_ \_ \_ \_ shook me all \_ \_ \_ \_ \_

TAB

2 3 0 0 2 3 0 3 0 3 0 0 0 2 3

2 3 2 0 0 2 3 3 0 3 3 0 3 0 3



## CD track listing

### Disc 1

#### Full instrumental performances (with guitar)...

- 1 **back in black**  
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd
- 2 **dirty deeds done dirt cheap**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 3 **for those about to rock  
(we salute you)**  
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 4 **hells bells**  
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 5 **highway to hell**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 6 **it's a long way to the top  
(if you wanna rock 'n' roll)**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 7 **let there be rock**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 8 **rock and roll ain't noise  
pollution**  
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd
- 9 **rock 'n' roll train**  
(A. Young/M. Young) Leidseplein Presse B.V.  
Administered by J. Albert & Son Pty. Ltd.
- 10 **thunderstruck**  
(A. Young/M. Young) J. Albert & Son Pty. Ltd.
- 11 **t.n.t.**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 12 **whole lotta rosie**  
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 13 **you shook me all night long**  
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

### Disc 2

#### Backing tracks (without guitar)...

- 1 **back in black**
- 2 **dirty deeds done dirt cheap**
- 3 **for those about to rock  
(we salute you)**
- 4 **hells bells**
- 5 **highway to hell**
- 6 **it's a long way to the top  
(if you wanna rock 'n' roll)**
- 7 **let there be rock**
- 8 **rock and roll ain't noise  
pollution**
- 9 **rock 'n' roll train**
- 10 **thunderstruck**
- 11 **t.n.t.**
- 12 **whole lotta rosie**
- 13 **you shook me all night long**

To remove your CD from the plastic sleeve,  
lift the small lip to break the perforations.  
Replace the disc after use for convenient storage.



**play guitar with the CD backing tracks  
and the matching music book**

**back in black  
dirty deeds done dirt cheap  
for those about to rock  
(we salute you)  
hells bells  
highway to hell  
it's a long way to the top  
(if you wanna rock 'n' roll)  
let there be rock  
rock and roll ain't noise pollution  
rock 'n' roll train  
thunderstruck  
t.n.t.  
whole lotta rosie  
you shook me all night long**

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